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GOODBAN'S
Rudiments of Music,

WITH

Progressive Exercises

(to be written upon Slates)

being a new system of

MUSICAL INSTRUCTION,

& adapted as well for

Teaching in Classes

as for

PRIVATE TUITION.

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The RUDIMENTS OF MUSIC.

WITH

Progressive Exercises,

To be written upon Slates.

Calculated to enable Learners to read Music with facility,
& to acquire the most correct Knowledge of Time, Intervals,
& the formation of the

MAJOR & MINOR SCALES,

with their common Harmony &c.

(To which is added)

A Dictionary of Musical Terms,

THE WHOLE

forming an entirely new system of Instruction for Beginners,
& adapted as well for Teaching in Classes

AS FOR

Private Tuition,

BY

T. GOODBAN.

Lat. Star Hall.

in Boards Price 6/6.

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PREFACE

Although Slates have been long in use, and generally adopted by Professors in Teaching the Theory and abstruse parts of the Science of Music; yet, from the want of a Plan or System, they have been totally disregarded in Teaching the Rudiments, notwithstanding their application at the period of a Learners commencing his Musical Instruction, must be considered as equally desirable and necessary; for the fixing the attention of Beginners to a just and proper application of the different Characters in Performance, under the present system of Teaching, is well known to be the most difficult, fatiguing and vexatious part of a Teachers duty; and the very slight and partial manner in which the Rudiments or 1st principles are frequently acquired, from a too great anxiety amongst Learners in general to begin to Play as soon as they commence their Instruction, is also, from the difficulties they meet with in the Teachers absence, a serious and continual bar to their improvement.

To remedy this defect in the general system of Instruction by dividing the Theory from the Practical part of the Science, and thus giving to each its proper weight and consequence, and that by a Plan not only simple and certain in its effects, but accompanied with as little extra trouble and inconvenience to the Teacher as possible; is therefore the object of the following Pages.

Thus it is recommended, where the number will admit of it, as in Schools &c, that the Pupils be arranged in classes, and those who are the most forward appointed to superintend the others, (under the direction however and in the presence of the Teacher;) or where two can receive Instruction together, one may be employed in writing or making out an Exercise, while the other is receiving Instruction at the Instrument. — The great advantages which Learners will thus derive, will fully compensate for the apparent extra duty imposed on them; for, when a familiar acquaintance with the Rudiments is once acquired, the path towards improvement will be rendered smooth, easy, and certain. — But with these advantages it must not be conceived that regular and well directed Practice upon the Instrument can be dispensed with, for the more Practice a Learner has, the more rapid is his progress likely to be, and although much will depend upon

his Ear, Memory, Understanding and Disposition, yet the attainment of Execution upon any Instrument will, in general, be found to be slow, and must always be progressive.

Although the Exercises will be found most particularly adapted to the Piano Forte and Harp, and the former Instrument (being in most common use,) often referred to, to illustrate and explain the Examples, yet, by passing over such parts as in particular cases may be considered unnecessary the Rules and Exercises may be found generally useful, and most of them equally applicable for other Instruments, as also for those who learn to Sing.

As the plan of the Work is in a certain degree original, some deficiences may possibly appear, & improvements be found necessary; these the Author will feel happy to correct in a future edition of the Work should it meet with encouragement; but from the impossibility of explaining every thing so as to be understood by all descriptions of Learners, much has of course been purposely omitted for the Teacher to explain, in the manner best calculated to suit the capacity of his Pupils.

Upon the subject of Harmony, it may be necessary to observe, that the two fundamental Chords, (the Common Chord and Discord of the Seventh,) are introduced as a part of the Rudiments, under the impression that a perfect knowledge of the different Scales, with the common Harmony immediately appertaining to them, is of the utmost importance to every Practitioner in Music, and absolutely necessary to qualify a Learner to read Music with correctness and facility; and the acquirement of which, it is also submitted, is a point which ought always to be attained, before the more abstruse parts of the Science are attempted to be learned — But as a description of the different Inversions of those two Chords, with the discords by suspension, and other Chords introduced into the Science, together with the manner in which the different Chords are applied to form an Harmonic accompaniment to the Scales &c, more properly appertain to the Study of Thorough Bass and Composition, they are consequently omitted; as many & very excellent Books of Instruction upon that branch of the Science may be obtained: — sufficient, it is presumed, will be found to prepare a Learner to enter upon that Study if he be otherwise properly qualified, and feels so disposed, and which is all that the present Work is intended to embrace.

CANTERBURY 1820

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THE RUDIMENTS OF MUSIC

On the Names
Of the SOUNDS, STAFF, and CLEFS.

There are only seven natural Sounds in Music, which are called

A. B. C. D. E. F. G. Ascending,
or
G. F. E. D. C. B. A. Descending,

All the other Sounds are a repetition of these seven, either higher or lower; and every eighth Note, as from A, to A. or B, to B. &c. is called an Octave, or the extent of a Scale.

The White Keys upon the Piano Forte represent these seven Letters, and their names are distinguished from each other by the black Keys placed between them in groups of two and three.—Thus, the white Key between the two black ones is D. the one below that, on the left hand, is C. and the one above it, on the right hand, is E;— The white Key on the left hand of the three black ones is F, the next above that is G, the next A, and the next (being the one on the right hand of the three black ones) is B.— Thus the seven Letters are complete, and all the rest of the white Keys are the Octaves to them.

Five Lines drawn over each other are called a

STAFF

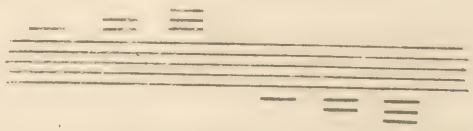
Upon these Lines, and in the Spaces between them, the heads of the Notes are placed.

The Lines and Spaces are counted upwards, from the lowest to the

highest; thus the bottom or lowest Line is the first, the next the second &c. and the first Space is between the first and second Lines, the second Space between the second and third Lines &c. as follows

Each Line and Space is called a Degree; thus the Staff contains nine degrees, Viz.t five Lines and four Spaces: and when more degrees are required, then small Lines are used above and below the Staff, called

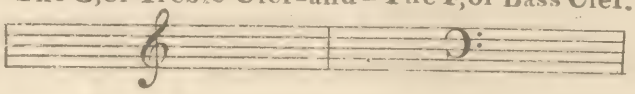
LEDGER LINES



any number of which may be added to the Staff, so that the degrees are increased at pleasure; and the first Ledger Line, either above or below, is the one nearest the Staff, the next the second &c.

Two Clefs are commonly used to fix the names of the Lines & Spaces of the Staff, Viz.

The G, or Treble Clef - and - The F, or Bass Clef.



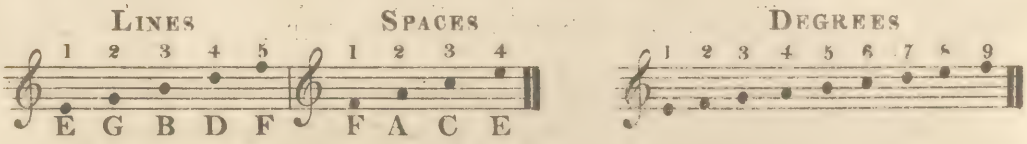
The Treble Clef is used for the high Sounds, or Right Hand part on the Piano Forte; and the Bass Clef for the low Sounds, or Left Hand part.

All the degrees of the Staff depend entirely upon the Clef for their names as well as Sound; for the Clef represents a Letter, and is always placed upon one of the Lines at the beginning of the Staff, to which Line it gives its name; and from that the other Lines with the Spaces progressively, by degrees, take their names— thus the G Clef represents that G, upon the Piano Forte, which is a 5th above, or the next on the right hand of the middle C. and the F Clef represents that F, which is a 5th below, or the next on the left hand of the middle C; and whereso-ever they are placed in the Staff, they carry those Sounds with them; and all the other Sounds, above and below, follow in progression by degrees.

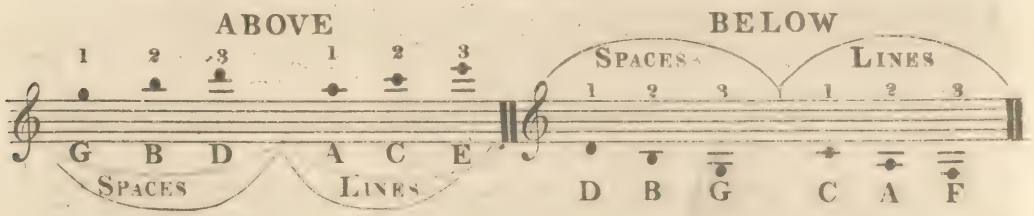
TREBLE CLEF NOTES

The G, or Treble Clef is placed upon the SECOND LINE of the Staff, to which Line it gives its Name G. and from that, the other degrees above and below progressively take their names.

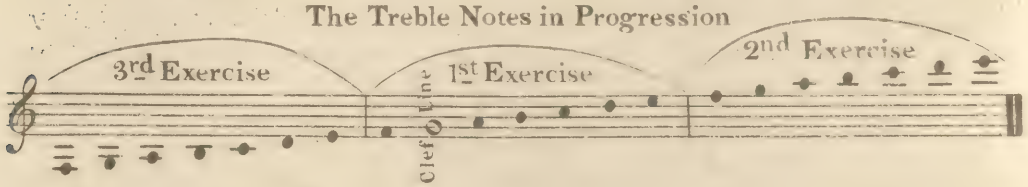
Thus the Lines and Spaces of the Staff, in the Treble Clef, are named as follows — The 1st Line is E — the 2nd Line G. &c, (Vide Example)



And the Lines and Spaces above and below the Staff, in the Treble Clef, are named thus — The 1st Space above is G. the 2nd Space above B. &c.



The Treble Notes in Progression



Observation — The Divisions in the above Example, shew how the Notes are divided into the three first Exercises, each Exercise consisting of the seven Notes from F, to E, inclusive — thus, in Exercise 2, all the F's are to be written on the 5th Line and in Exercise 3, all the E's are to be written on the 1st Line — Also in Exercise 4, where F, is directed to be written above (to distinguish it from F, in the 1st Space) it is to be placed on the 5th Line — and in Exercise 5, where F, is directed to be written below (to distinguish it from E, in the 4th Space) it is to be placed on the 1st Line.

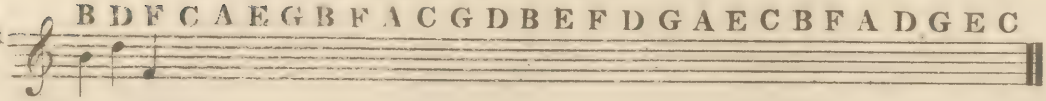
EXERCISES on the TREBLE NOTES

Directions — The Learner (being supplied with a Music Slate, and having well studied the foregoing Pages, and got by memory the names of the Lines and Spaces of the Staff, from the Examples;) is to make out the following Exercises, by writing the Notes on the Slate to correspond with the Letters, agreeably to the directions, and in the manner as shewn by the Notes inserted at the beginning of each of them.

And in order to acquire a facility in reading Music, each Exercise after it is written should be read over, and the Notes struck or played on the Instrument (or as many of them as may be convenient;) then rubbed out, and written and played again, if necessary, until the doing of it becomes familiar, before another is attempted.

Write the Notes within the Staff.

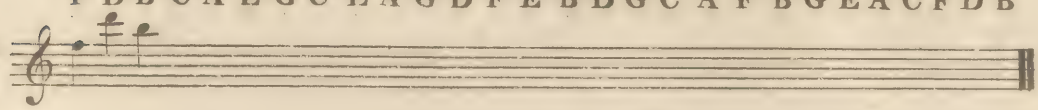
Ex 1 B D F C A E G B F A C G D B E F D G A E C B F A D G E C



Write the Notes upon & above the 5th Line.

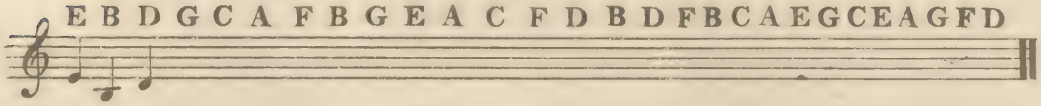
F D B C A E G C E A G D F E B D G C A F B G E A C F D B

Ex 2



Write the Notes upon & below the 1st Line.

Ex 3 E B D G C A F B G E A C F D B D F B C A E G C E A G F D

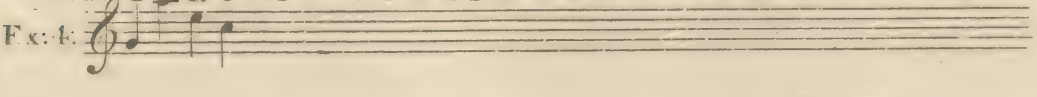


Write the Notes within & above the Staff.

Above A _ _ B _ F A D _ _ C _ _ D _ _ A E G _ F _ C G D B E _

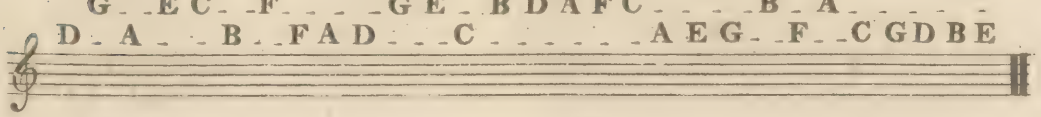
Within G _ E C _ F _ _ _ G E _ B D _ F C _ _ _ B _ A _ _ _ _ F

Ex 4.



G _ E C _ F _ _ _ G E _ B D A F C _ _ _ B _ A _ _ _ _ _

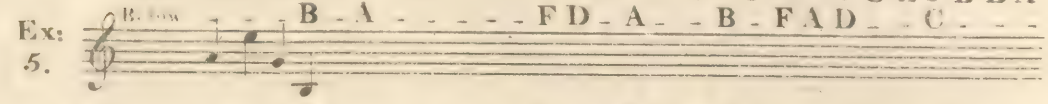
D _ A _ _ B _ _ F A D _ _ C _ _ _ _ _ A E G _ F _ _ C G D B E



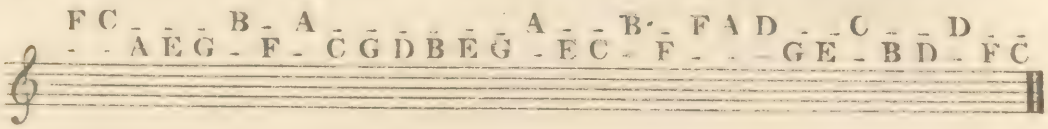
Write the Notes within and below the Staff.

Within A E G - F - C G D B E - - G - E C - F - - - G E - B D A
Below - - - B - A - - - - - F D - A - - B - F A D - - C - - -

Ex: 5.



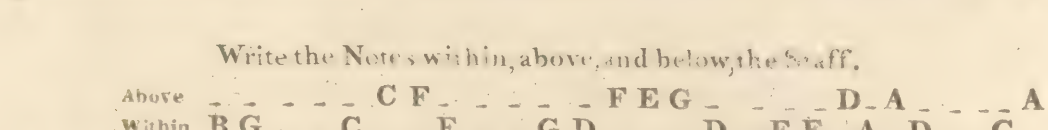
F C - - - B - A - - - - - - A - - B - F A D - - C - - D - -
- - A E G - F - C G D B E G - E C - F - - - G E - B D - F C



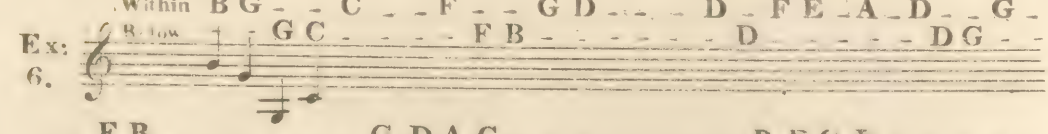
Write the Notes within, above, and below, the Staff.

Above - - - - - C F - - - - - F E G - - - - D - A - - - - A
Within B G - - C - - F - - G D - - - D - F E - A - D - - G -
Below - G C - - - - F B - - - - - - D - - - - - D G - -

Ex: 6.



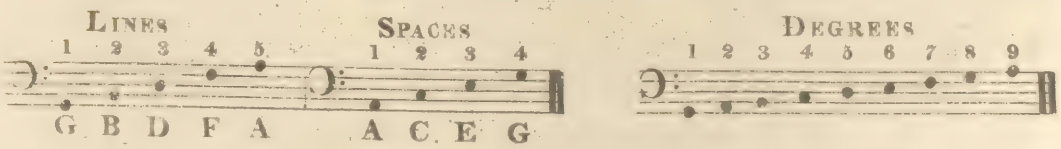
- F B - - - - - - G D A C - - - - - - - B F G E - - - -
B - - E - B A - C - - - - C - - - - F A - - - E - B F
- - - - E - - A - - - - - - - C F A C - - - - - - - - E B - -



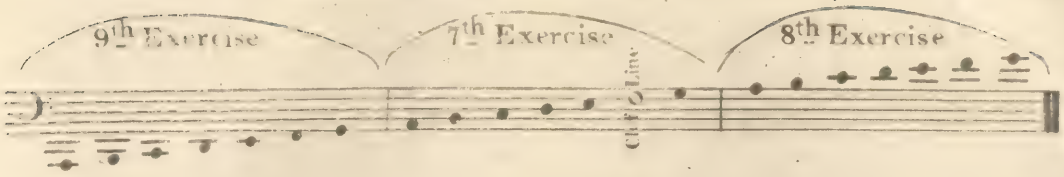
BASS CLEF NOTES.

The F, or Bass Clef, is placed upon the FOURTH LINE of the Staff, to which Line it gives its name F, and from that, the other degrees above and below, progressively take their names.

Thus the Lines and Spaces of the Staff, in the Bass Clef, are named as follows
The 1st Line is G, the 2nd Line B, &c. (Vide Example.)



And the Lines and Spaces above and below the Staff, in the Bass Clef, are named thus — The 1st Space above is B the 2nd Space above D. &c.



Observation — The Divisions in the above Example, shew how the Notes are divided into Exercises 7, 8 and 9, each Exercise consisting of the seven Notes from A, to G, inclusive — the same rule is therefore to be observed with regard to the two G's and two A's in this Clef, as to the two E's and two F's in the Treble.

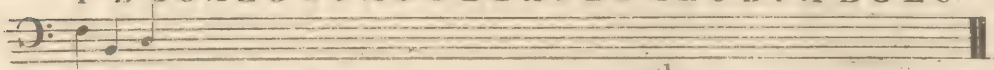
EXERCISES ON THE BASS NOTES

Vide directions Page 5.

Write the Notes within the Staff.

F B D C A E G B F A C G D B E F D G A E C B F A D G E C

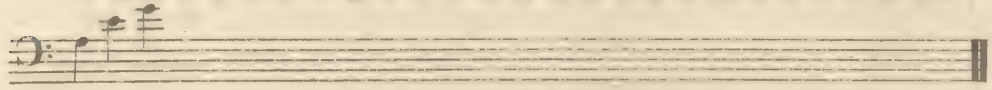
Ex: 7.



Write the Notes upon and above the 5th Line.

A E G B F A C G D B F D G A E C B F A D G E C F B D C

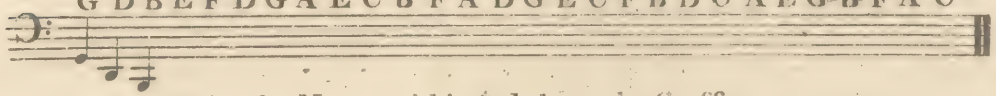
Ex: 8.



Write the Notes upon and below the 1st Line.

G D B E F D G A E C B F A D G E C F B D C A E G B F A C

Ex: 9.

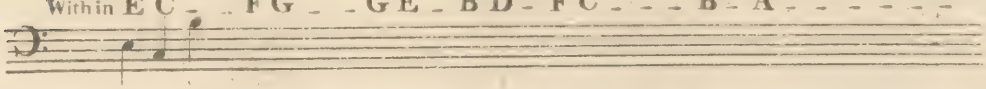


Write the Notes within and above the Staff.

Above _ _ B F _ _ A D _ _ C _ _ D _ _ A E G _ F _ C G D A B E

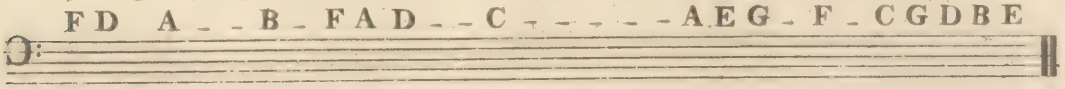
Within E C _ _ F G _ _ G E _ B D _ F C _ _ _ B _ A _ _ _ _ _ _

Ex: 10.



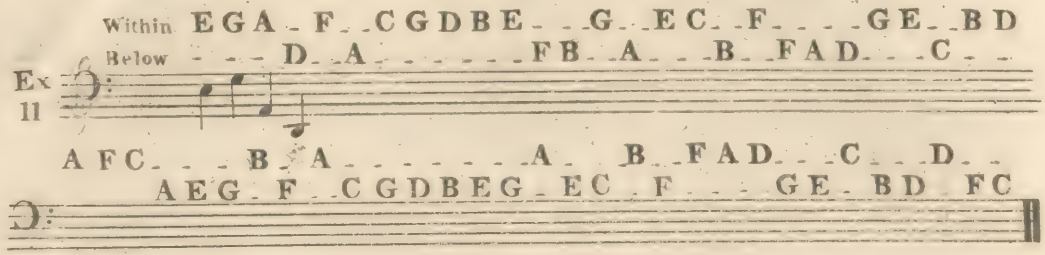
_ _ G _ E C _ F _ _ _ G E _ B D A F C _ _ _ B _ A _ _ _ _ _

F D A _ _ B _ F A D _ _ C _ _ _ _ _ A E G _ F _ C G D B E

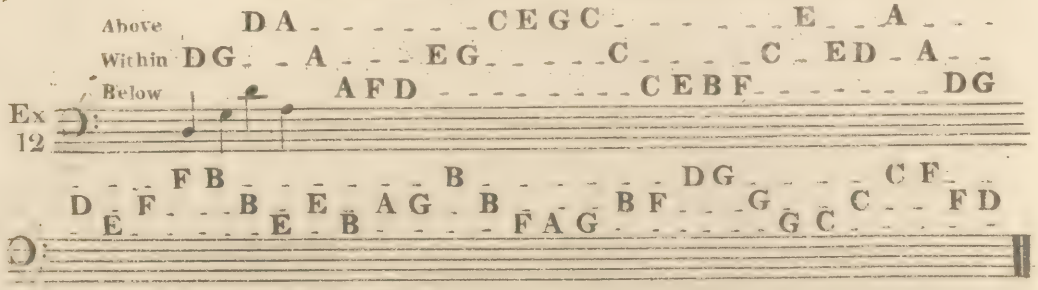


G. R.

Write the Notes within, and below the Staff.



Write the Notes within, above, and below the Staff.



The C Line above the Staff in the Bass Clef is the same as the C Line below in the Treble, and called the MIDDLE C LINE,* because it joins the Staves; and

---

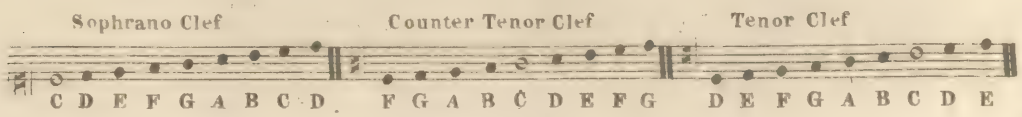
* There is another Clef occasionally introduced into Musical Compositions, called the C Clef, a knowledge of which is not generally considered necessary.

It is a moveable Clef, and used for the middle Sounds between the Bass and Treble; and whatsoever Line it is placed upon, that Line always represents the middle C Line between the Bass and Treble Clef Staves.

When it is placed upon the First Line, it is called the Sophrano Clef; and used in Vocal Music for the Voices of Females and Children.

When it is placed upon the Third Line it is then called the Counter Tenor Clef; and used in Vocal Music for the high Voices of Men, and in Instrumental Music for the Viola or Tenor Violin.

And when it is placed upon the Fourth Line it is called the Tenor Clef; and used in Vocal Music for the middle Voices of Men, and in the Bass part of Instrumental Music, it is, with the Counter Tenor and Treble Clefs, occasionally introduced, to bring the high Notes within the compass of the Staff, and avoid the use of Ledger Lines.



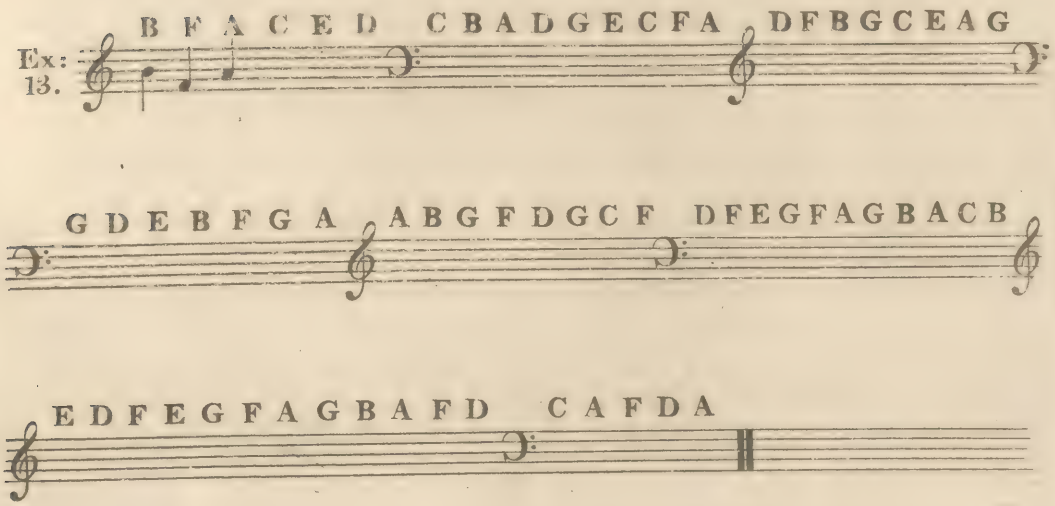
thus the high Notes of the Bass may be expressed in the Treble Clef, and the low Notes of the Treble may be expressed in the Bass Clef, to avoid the use of Ledger Lines.

EXAMPLE

EXERCISE

Write the Notes upon and below the 3rd Line in the Treble Clef.
and upon and above the 3rd Line in the Bass Clef.

Ex: 13.



NOTES and RESTS

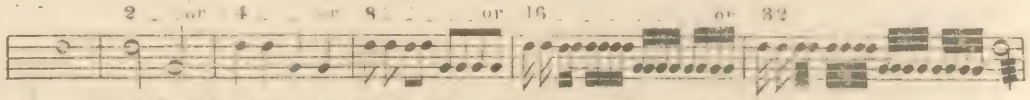
Six sorts of Notes are used: Viz.t a Semibreve, Minim, Crotchet, Quaver, Semiquaver and Demisemiquaver — These Notes are distinguished from each other by the difference in their being with White, or with black heads, and by the Tail & the Hook — Thus a Semibreve is a plain white Note, a Minim is a white Note with a Tail; a Crotchet is a black Note with a Tail, a Quaver is a black Note and has one hook, a Semiquaver has two hooks, and a Demisemiquaver has 3 hooks.

EXAMPLE

Semibreve _ Minim _ Crotchet _ Quaver _ Semiquaver _ Demisemiquaver

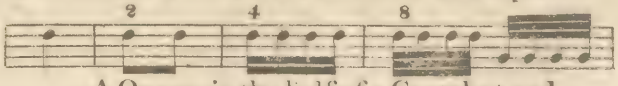
Each Note as thus arranged, is half the length of the preceeding Note, & consequently as long as two of the succeeding; as follows

A Semibreve is the longest Note and equal to

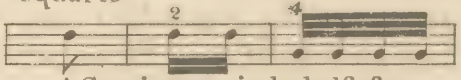


A Minim is the half of a Semibreve and equal to

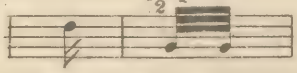
A Crotchet is the half of a Minim and equal to



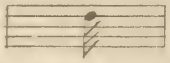
A Quaver is the half of a Crotchet and equal to



A Semiquaver is the half of a Quaver and equal to

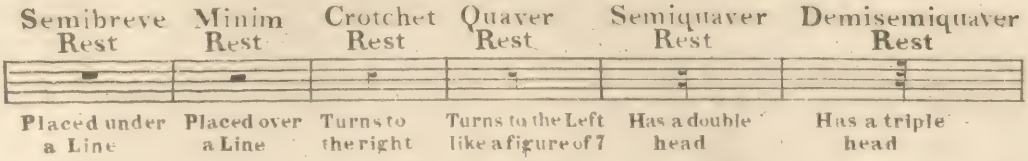


A Demisemiquaver is the half of a Semiquaver & the shortest Note



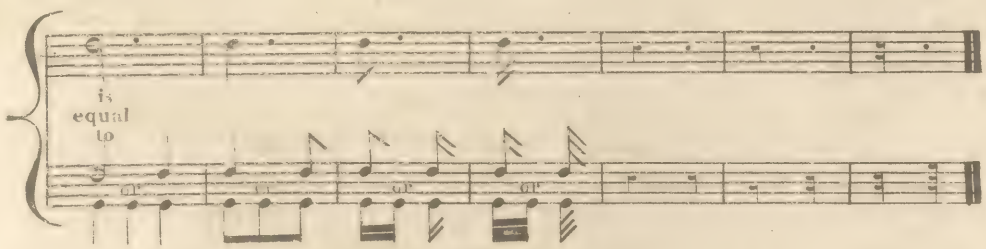
The Tails of the Notes are turned either up or down at pleasure, and the Notes with Hooks are usually joined 2, 3, 4, or more together, for the greater convenience in reading, and shewing the regular Accent; but no difference is thereby made in their length or value.

Rests are marks of Silence corresponding with the different Notes; thus a Semibreve Rest is placed under a Line &c.

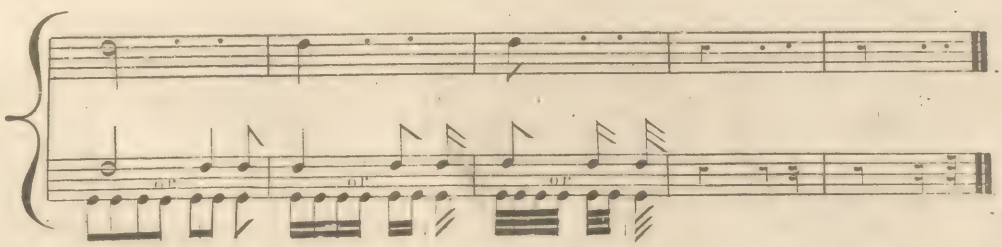


When whole Bars are to be Silent, other Marks or Figures are used, thus.

When a Dot is placed after a Note or Rest it makes it half as long again — Thus, a dotted Minim is equal to a Minim and a Crotchet, or three Crotchets, &c.



When two Dots are added to a Note or Rest, the second dot is half the length of the first dot; consequently Three Fourths are then added to the length of the Note — Thus a double dotted Minim is equal to a Minim, a Crotchet, and a Quaver; or Seven Quavers, &c.



When three Notes, of any one kind, are joined together and have the figure 3 placed over them, they are called a TRIPLET, or COMPOUND NOTES; and are to be performed in the time of two only of the same sort — When two threes are joined, they have the figure 6 over them, and are to be performed in the time of Four — Thus 3 Compound Crotchets are to be performed in the time of 1 Minim &c.

The figure is sometimes omitted, as the grouping of the Notes in threes or Sixes, is generally sufficient to shew the Time in which they are to be performed.

TIME

Every Piece of Music is divided into small parts or portions of Time, by straight Lines drawn through the Staff, called BARS; and the Notes or Rests contained between any two of these Lines make a MEASURE, or one Bar of the Movement.

There are only two general descriptions of Time in Music; the one called COMMON or equal Time, and the other called TRIPLE or unequal Time; but each consists of different species, called Simple and Compound.

COMMON TIME consists of an even number of parts in a Bar; as 2, 4, 6, or 8, and TRIPLE TIME of an odd number of parts, as 3 or 9.

The Time in which a Movement is composed, is always marked by a Sign, at the beginning; and all the Signs, except that denoting one Semibreve in a Bar (which is a C, with or without a Bar through it,) consist of Two Figures placed one over the other, the upper figure shewing the number of parts which the Bars contain, as 2, 3, 6 or 9, and the under figure shewing the Notes which constitute those parts, according to its proportion to the Semibreve; for example, if a Semibreve be divided into 4 parts it becomes Crotchets, but if divided into 8 parts, it then becomes Quavers; consequently, if the under figure is a 4, it represents the word Crotchets; but if 8, it represents the word Quavers; and the upper figure shews how many of them make a Bar or measure of the movement.

Thus the Signs of Time are as follows

C or ¢	Common Time of one Semibreve in a Bar
$\frac{2}{4}$	Common Time of two Crotchets in a Bar
$\frac{6}{8}$	Compound Common Time of Six Quavers in a Bar: being 2 Bars of Triple Time joined into one.
$\frac{3}{4}$	Triple Time of three Crotchets in a Bar
$\frac{3}{8}$	Triple Time of three Quavers in a Bar
$\frac{9}{8}$	Compound Triple Time of Nine Quavers in a Bar; being three Bars of Triple Time joined into one.*

A Strict attention to the keeping a just and true Time in performance, is of the utmost consequence, and so very essential is the qualification or art of

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* In ancient Music other descriptions of Time may be met with, as $\frac{3}{2}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{12}{8}$ $\frac{12}{16}$ &c but which in Modern Music are become obsolete; and as the principle upon which they are counted and kept, is similar to the above, a particular description of them is considered unnecessary.

keeping Time, to every practial Musician, that no one is, or can be considered, a good Performer, who is incapable of sustaining his part in Concert with o-thers, from the want of it.

To acquire a knowledge of Time, the Bars must be COUNTED by their value or number of parts in Crotchets or Quavers, and BEAT by a regular motion of the Hand or Foot, down and up;* but which manner of keeping the Time is, however, only applied to assist the Imagination, for that, by observing the Musical Accent, is, to an experienced Performer, sufficient of itself to perform the office.

In every description of Time, the Performer may count by Crotchets or by Quavers, as most agreeable to himself, except in movements where Triplets occur, when the Time must be counted by the value of the Triplet, as only ONE can in such cases be reckoned for each Triplet —. In Quick and easy movements however, the less that is counted the better; but in very Slow Movements, where Notes of various lengths occur, the greater the number that is reckoned in each Measure, the more regular the Time is likely to be kept; thus in particular cases, it may be found most convenient to count the Time by Semiquavers.

In beating the Time, the Hand or Foot must always be put down at the commencement of the Bar, and raised in the middle, if the Time is Common; or last third part of it, if the Time is Triple.

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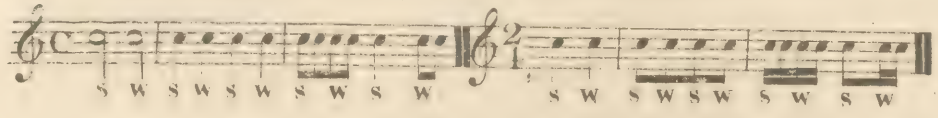
* Although a proper knowledge of Beating the Time, is essentially necessary to qualify any Person to Perform in Concert, yet it is as necessary to the due performance of Music, that every kind of Noise and Motion, should, as much as possible, be avoided, —. Beating the Time may in general be dispensed with, when the Measures are counted in Thought and properly accented, except when many are performing together in Concert, and then it may be necessary for the Leading Performer occasionally to Beat, as a guide to the rest, in order to keep the parts together.

Each sort of Time requires a particular stress or force to be given to certain parts of the Measures, called the ACCENT; a proper attention to which, is also, of the greatest importance in performance.

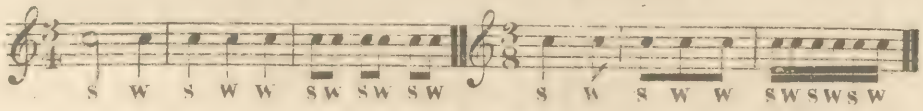
Thus in every description of Time, the principal Accent always lies on the first part of the Measure; and in COMMON TIME, when the Bars are divided into 4 parts, the 3rd part is also to be accented or strong; the second and fourth being the unaccented or weak parts.

Example of the Accent in Common Time



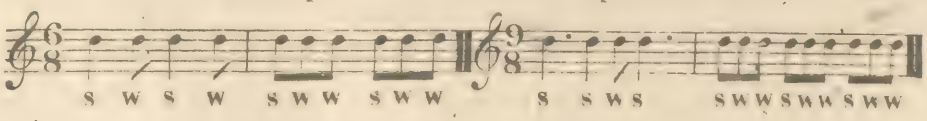
In TRIPLE TIME the Accent is to be laid on the first part only when the Bars consist of 3 parts; but when they consist of 6 parts, then the first, third and fifth are the accented or strong parts, and the second, fourth and sixth are the unaccented or weak parts.

Example of the Accent in Triple Time



In COMPOUND COMMON TIME the accents are similar to two Bars of Triple; and in COMPOUND TRIPLE TIME they are similar to three Bars of Triple.

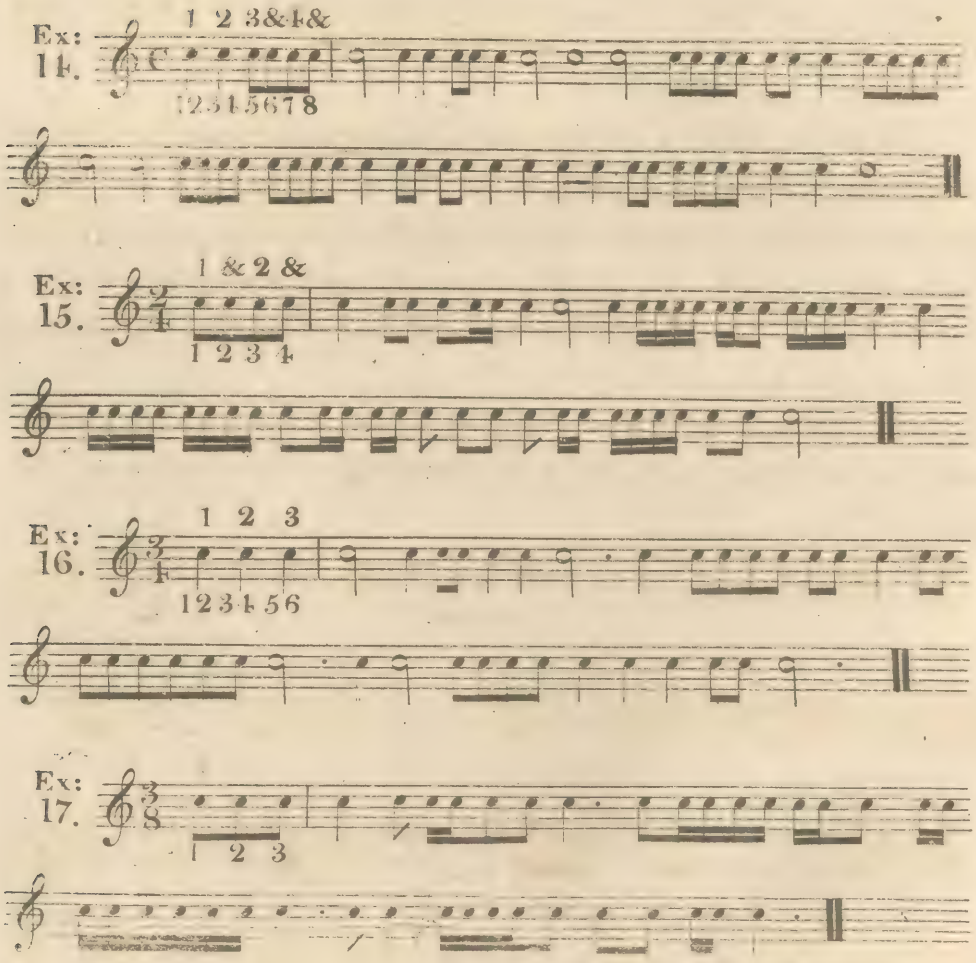
Example of the Accent in Compound Time



EXERCISES on TIME

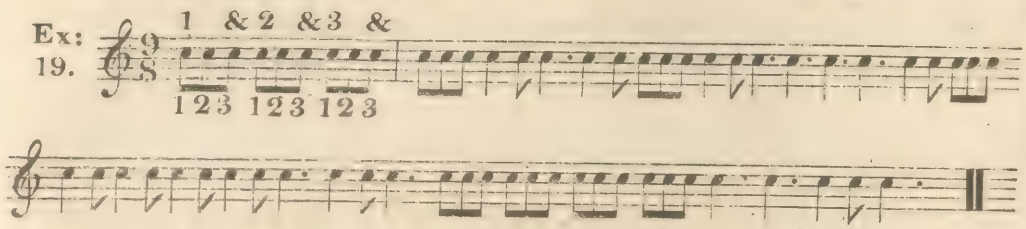
Directions — Copy the Exercise upon the Slate, and divide the Measures, by placing the Bars according to the Time marked; afterwards place the figures over or under the Notes or Rests as the Bars ought to be counted by Crotchets or by Quavers, or both; then Play the Exercise by sounding or striking the Notes on the Instrument, or with something in the Hand on a Table, and at the same time Beating and Counting the Measures and marking the Accent.

And observe, that in counting the Time of a Movement, it is usual where the number of parts in the measures become greater than the number counted, to introduce the auxiliary word "AND" between the Divisions; which renders the counting of such parts more easy and certain.



Ex: 18.

Ex: 19.

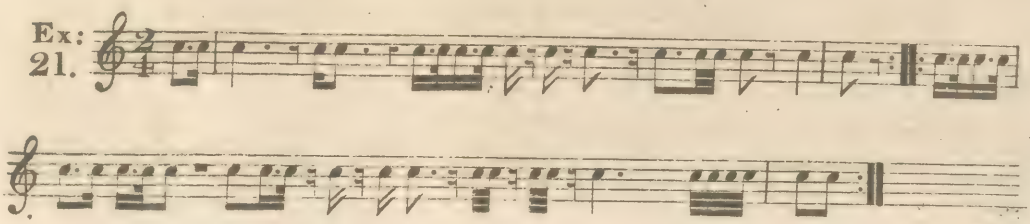


The DOUBLE BAR is used to shew the end of the different parts or strains of a Movement; and when dots are placed at the side of it, they signify, that the part on the same side with the Dots is to be repeated; but it does not interfere with the division of the Measures, except when it occurs at the end of a Measure, when, as it then occupies the place of the single Bar, the insertion of that becomes unnecessary.

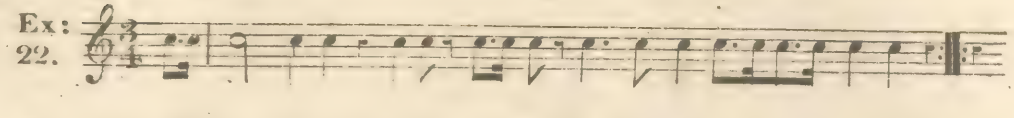
When a Movement begins with a part of a Bar, that part must always be allowed for, at the end; and before the double Bar also, if the movement is divided into Parts.

Ex: 20.

Ex: 21.

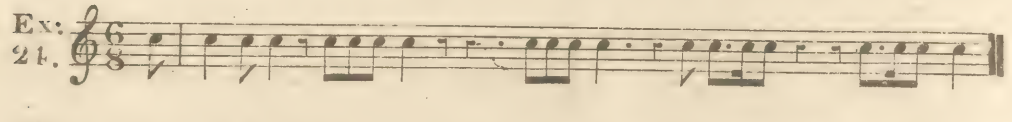


Ex: 22.

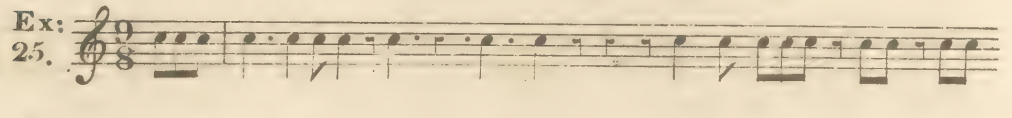


Ex: 23.

Ex: 24.



Ex: 25.

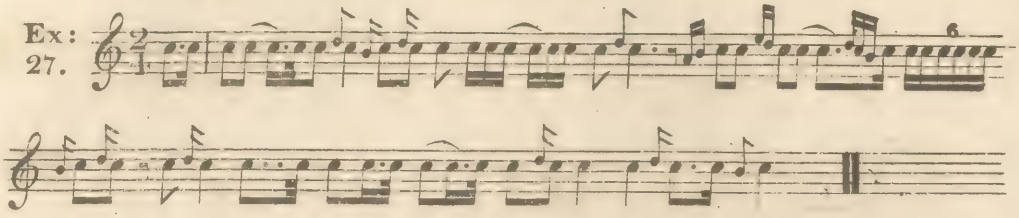


When a CURVE LINE is drawn over two or more Notes on the same degree, it is called a TYE; and signifies that the Notes are to be performed as one, consequently the first only is to be struck, and continued during the time of the two.

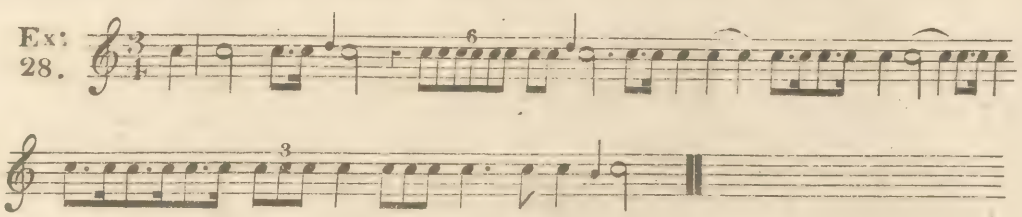
When small Notes, called APPOGGIATURAS, are placed before the large ones, they are not to be reckoned in the division of the Bars; for, being merely Ornamental Notes or Notes of Embellishment, the time that is given to them in performance is always borrowed or taken from the large one. — they commonly take half, sometimes one quarter, and sometimes two thirds if placed before a dotted Note; but the taste of the Performer, and the comparative value of the small Notes with the large ones, are the best guides for determining their length.

Ex: 26.

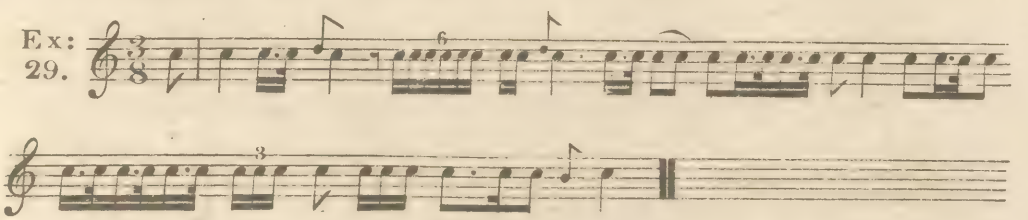
Ex: 27.



Ex: 28.



Ex: 29.

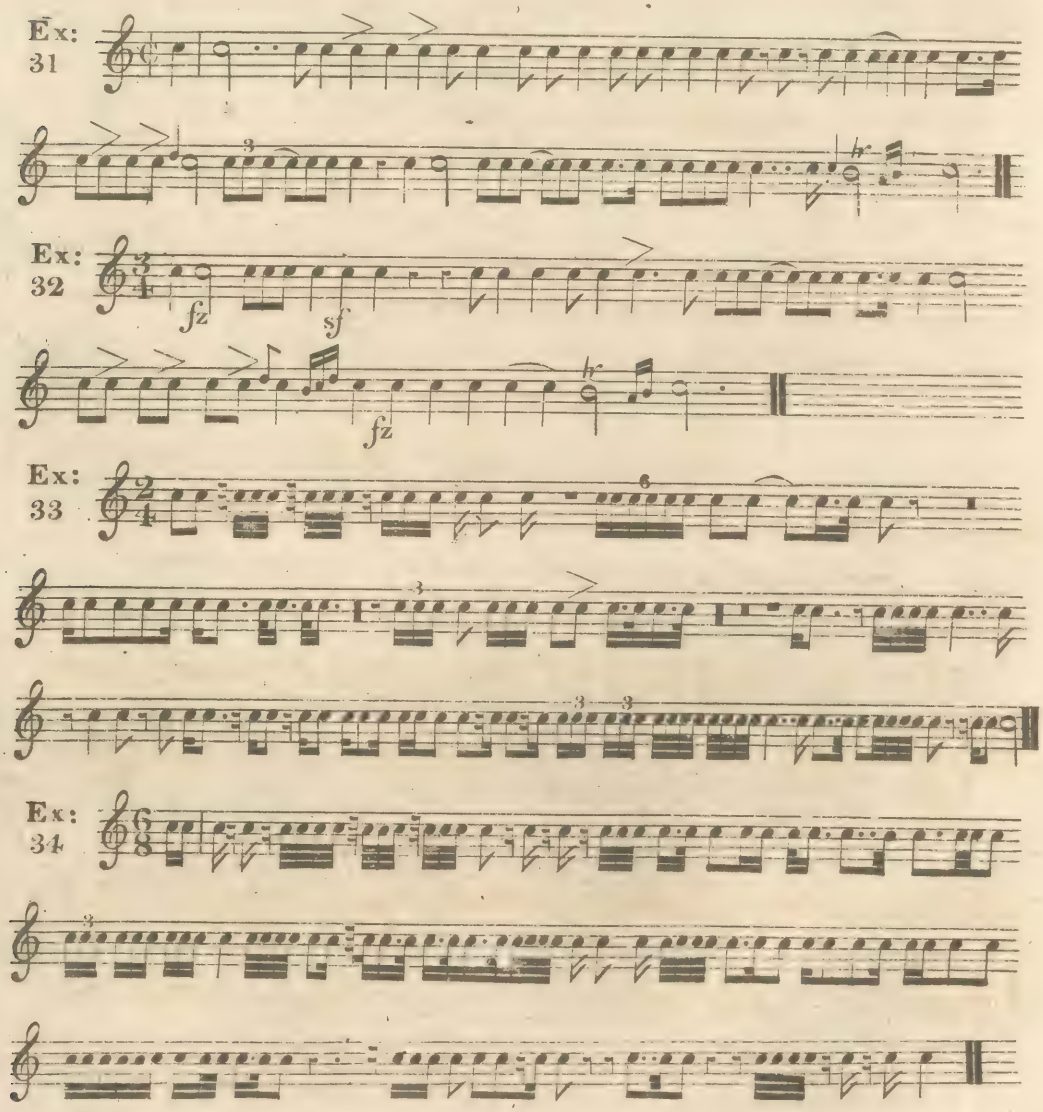


Ex: 30.

When, for the sake of Expression, a particular Emphasis or force is required to be laid on a Note falling upon the unaccented part of the Measure, it is generally marked thus $>$ or by an abbreviation of the Word Sforzato or Forzando (*sf* or *fz*;) and the regular Accent before and after it, is consequently done away.

All SYNCOPATED NOTES, that is, those Notes which fall against the Time, by beginning upon the Unaccented and finishing upon the Accented part of the Measure, also require the Emphasis.

A small *tr* placed over a Note signifies that a SHAKE is to be made with the Note above; and the small Notes which commonly follow the Note over which the mark is placed, are the concluding Notes of the Shake, & form its resolution



ABBREVIATIONS

When a number of Notes follow each other on the same Line or Space, or in passages where they are to be repeated, ABBREVIATIONS are frequently used to save time and trouble in Copying — Thus

A Single stroke or dash / placed under or over a Semibreve, or through the Tail of a Minim or Crotchet, signifies, that it is to be divided into and played as Quavers,

A Double stroke // as Semiquavers:

And a Triple stroke /// as Demisemiquavers:

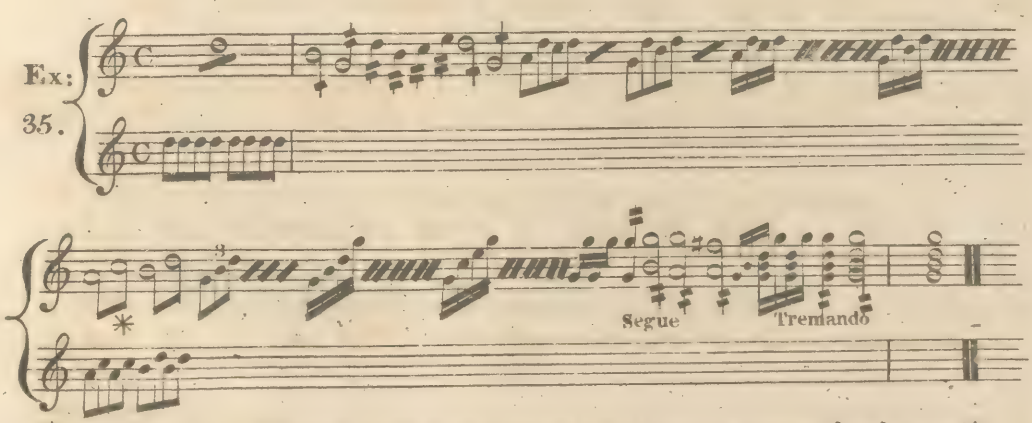
And the same marks when placed after a group of Notes, signify that they are to be repeated.

The Word SEGUE: signifies, that the Notes are to be performed in a similar manner to the preceeding ones; and TREMANDO, that they are to be performed in a tremulous manner.

EXERCISE on ABBREVIATIONS

Directions — Copy the Exercise in one Staff, and underneath that, write the Notes as they are to be Performed; and divide the Time in both Staves according to the Sign.

Ex: 35.



* These Notes are explained, because two Minims are written to represent four Quavers; in which manner, (although evidently wrong) they may be found introduced into the Compositions of various Authors.

INTERVALS

An Interval, in Music, is the difference or distance of Sound, between any two Notes; reckoned by the Letters or number of the degrees of the Staff.

All Intervals are reckoned upwards, unless the contrary is expressed, and as the Unison or same sound is expressed by a figure of 1; Thus from any Note to the next above it, as from A, to B, is called a Second; from A, to C, a Third &c, the two extremes being reckoned inclusive; as shewn by the following

TABLE of INTERVALS.

Count by the fingers forwards

Unison 1	Second 2	Third 3	Fourth 4	Fifth 5	Sixth 6	Seventh 7	Octave 8
A	B	C	D	E	F	G	A
B	C	D	E	F	G	A	B
C	D	E	F	G	A	B	C
D	E	F	G	A	B	C	D
E	F	G	A	B	C	D	E
F	G	A	B	C	D	E	F
G	A	B	C	D	E	F	G
8 Octave	7 Seventh	6 Sixth	5 Fifth	4 Fourth	3 Third	2 Second	1 Unison

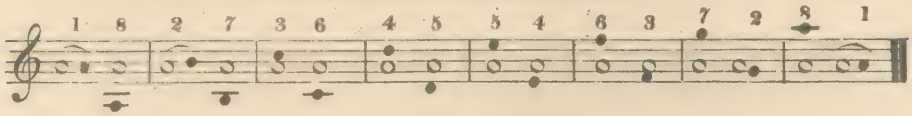
Count by the fingers backwards

The foregoing Table should be well Studied and understood before the Learner attempts the Exercises, and he must particularly observe, that a given Interval is not the same above and below; for instance E above A, is

a FIFTH; but E below A, is only a FOURTH: thus there is a difference in the Interval by making the highest Note the lowest, although the Notes are the same in name; and this is called the INVERSION of an Interval.

Thus by Inversion the Unison becomes an Octave — a Second becomes a Seventh — a Third becomes a Sixth — a Fourth becomes a Fifth — a Fifth becomes a Fourth — a Sixth becomes a Third — a Seventh becomes a Second — and an Octave becomes a Unison.

Scale of Intervals Inverted.



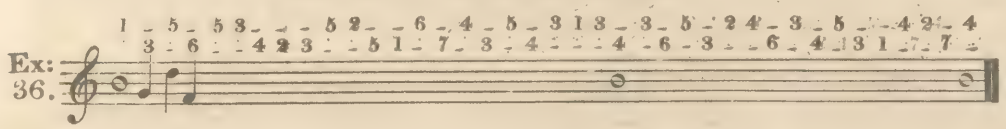
EXERCISES on INTERVALS

Directions — Write the Interval above for the first or upper Column of Figures, and below for the second or under Column, as shewn by the Notes inserted at the beginning — When written, Name and Play the Notes, or as many of them as the compass of the Instrument or other circumstances will admit.

The Notes in the middle and at the end of each Exercise are inserted as guide Notes.

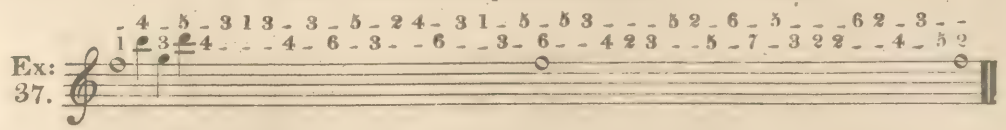
Write the Notes within the Staff.

Ex: 36.



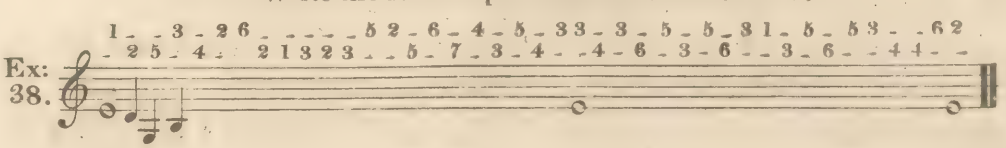
Write the Notes upon and above the 5th Line.

Ex: 37.



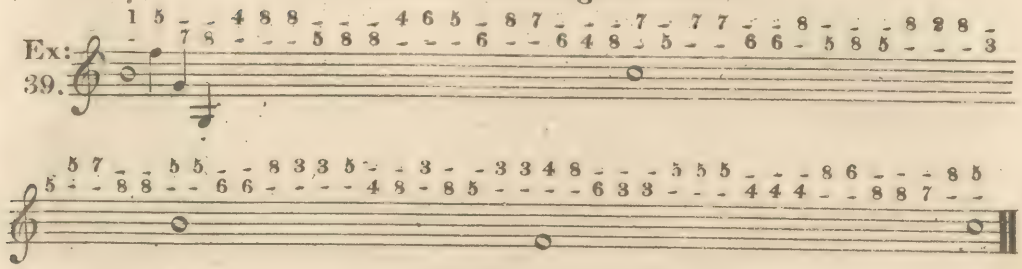
Write the Notes upon and below the 1st Line.

Ex: 38.



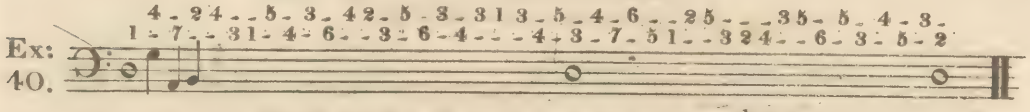
Write the Notes as the figures direct.

Ex: 39.



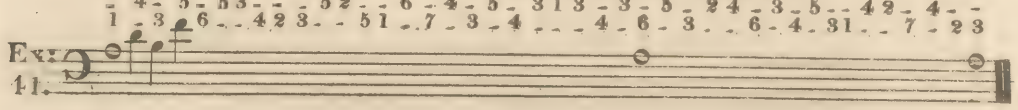
Write the Notes within the Staff.

Ex: 40.



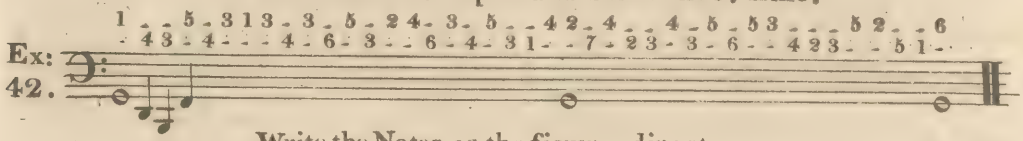
Write the Notes upon and above the 5th Line.

Ex: 41.



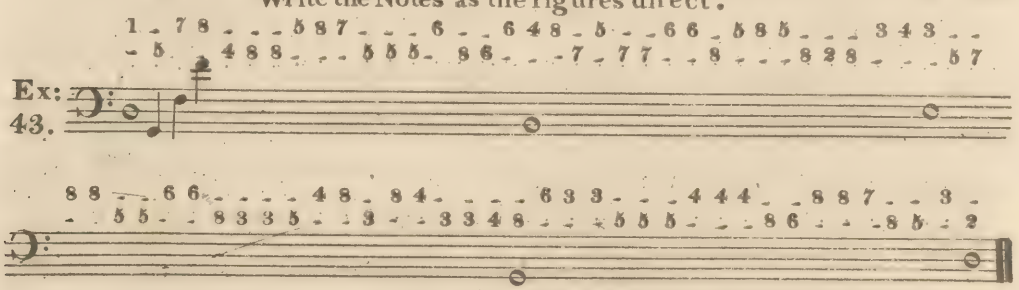
Write the Notes upon and below the 1st Line.

Ex: 42.



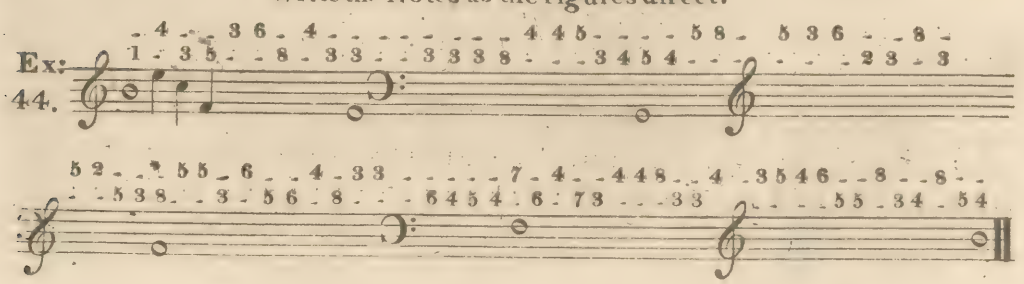
Write the Notes as the figures direct.

Ex: 43.

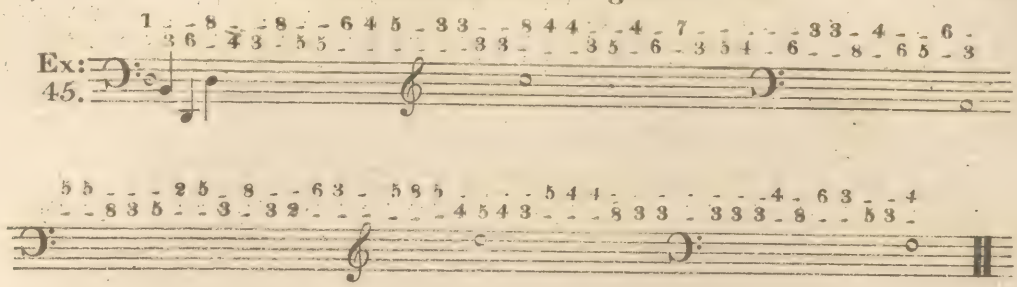


Write the Notes as the figures direct.

Ex: 44.



Ex: 45.



KEYS or SCALES

A Key, in Music, is a Scale of EIGHT progressive Sounds, divided, by certain distances called Tones and Semitones, from each other.

A Semitone is half a Tone, consequently a Tone is the distance of two Semitones.*

The Semitones, amongst the natural Notes, always lie between B and C — and E, and F; the distances of all the other natural Notes, are Tones from each other.

There are only two sorts of Keys or Scales in Music, the one called MAJOR, and the other MINOR; each of which is divided by 5 TONES and 2 SEMITONES; both are called DIATONIC Scales because they consist of Tones and Semitones intermixed; and the principal difference between them, is in the situation of the two Semitones, and in the interval of the Third from

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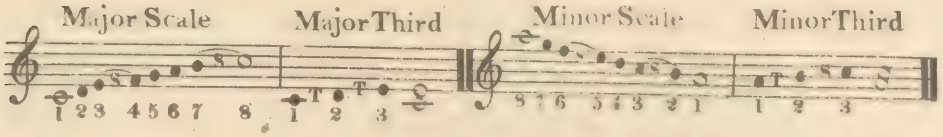
* Where a difficulty should occur, amongst Learners upon the Piano Forte or Harp, in comprehending the nature of a Tone and Semitone, that difficulty may be removed, by an explanation of the method of stopping the Violin, or the frets of a Guittar &c; which shews the nature of Intervals much more clearly

their respective Key Notes; for if the Third above the Key Note, consists of a Major Third, or two Tones, the Key is Major; but if it consists of a Minor Third, or one Tone and one Semitone only, then the Key is Minor.

EXAMPLE



All the other Scales are artificial Scales, or Keys by Transposition, and require the Signature.

SHARPS, FLATS and the NATURAL

Sharps and Flats are Characters which divide the Tones into Semitones, Thus

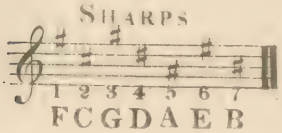
A SHARP ♯ raises a Note one Semitone.

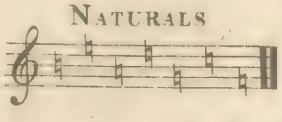
A FLAT ♭ lowers a Note one Semitone.

And when it becomes necessary to contradict a Sharp or Flat, a Character called a NATURAL ♮ is used — Thus a Natural sometimes raises and sometimes lowers a Note.

The Natural progression of SHARPS, is by Fifths ascending or Fourths descending; and F, being the first Sharp; C, is the 2d &c;

The natural progression of FLATS, is by Fourths ascending, or by Fifths descending, and B, being the first Flat, E is the 2d &c,



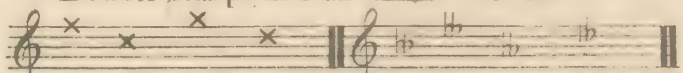


Sharps and Flats are used two ways, — 1st as the SIGNATURE of the Key, when they are placed immediately after the Clef, at the beginning of the Staff, and signify, that all the Notes of the same name as the Line or Space on which they are placed, are to be performed Sharp or Flat throughout the Piece; — and SECONDLY, as they occur ACCIDENTALLY, when they only affect the Notes of the same name within the Bar, except when the first Note of the next Bar happens to be the same as the Note altered, then that is also affected.

Every Note altered by a Sharp or Flat, has the name of the Character by which it is altered added to its Letter; as F Sharp, B Flat &c, — and the distance or Interval between any Sharp or Flat Sound and the natural Note from which it takes its name, is called a MINOR SEMITONE, the MAJOR SEMITONE being formed by two Notes on different degrees of the Staff, as for example from F, to F♯ or B, to B♭ is a Minor Semitone; but from F♯ to G, or B♭ to A, is a Major Semitone — thus every Tone, when divided, forms one Major and one Minor Semitone.

When it becomes necessary to raise or depress a Note that is already Sharp or Flat, still one Semitone higher or lower, other Characters are used called

Double Sharps — and — Double Flats



The Double Sharp raises a Note two Semitones above the natural Sound, and the Double Flat lowers a Note two Semitones below the natural Sound.

These two Characters are usually contradicted, by uniting a Natural, with a single Sharp or Flat, thus ♮♯ or ♮♭.

When all the Tones in the natural or Diatonic Scale are divided into Semitones by either Sharps or Flats, another Scale is formed, consisting of Semitones only, and called

THE CHROMATIC SCALE

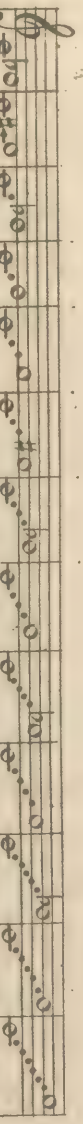
This Scale may be best understood from the following example or representation of the

PIANO FORTE KEY BOARD

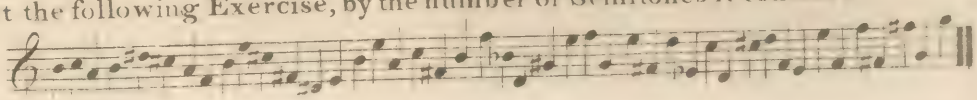
This Example shews, that the white Keys represent the seven natural Sounds — that the black Keys are placed between those white ones which are Tones from each other, to divide them into Semitones, and that each black Key acts as a Sharp Note to the white Key below it, and as a flat Note to the white Key above it; and that, consequently, the black Key between C, and D, is C♯ or D♭, and so with the rest of the black Keys; and that (as there are no black Keys between B, and C, and E, and F, they being Semitones from each other) B♯ is performed by striking C♮, and E♯ by striking F♮. — and VICE VERSA C♭, is performed by striking B♮, and F♭, by striking E♮.

Thus the different Intervals of the Octave are properly distinguished by the number of Semitones they contain, as follows

From any one Note to another the distance of	Tones	Semi-tones	is called a
1 Semitone		1	Minor or Flat Second
2 Semitones	1		Major Second
3 Semitones	1	1	Minor Third
4 Semitones	2		Major Third
5 Semitones	2	1	Perfect Fourth Subdominant of the Key
6 Semitones	3		Sharp Fourth
6 Semitones	2	2	Flat Fifth
7 Semitones	3	1	Perfect Fifth Dominant of the Key
8 Semitones	3	2	Minor Sixth
9 Semitones	4	1	Major Sixth
10 Semitones	4	2	Minor or Flat 7th
11 Semitones	5	1	Major or Sharp 7th Leading Note of the Key
12 Semitones	5	2	Octave Key Note



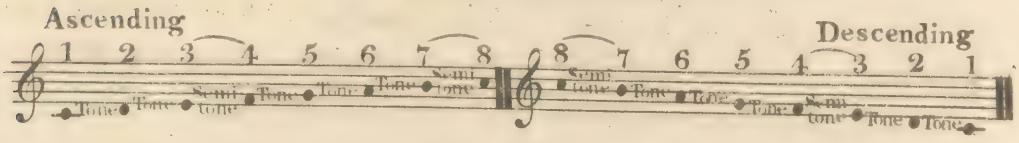
The Learner may here be required to name, and prove, each Interval throughout the following Exercise, by the number of Semitones it contains



MAJOR KEYS

The natural Major Scale begins and ends with C, which is called the KEY NOTE or TONIC. thus the Semitones occur between the THIRD and FOURTH, and the SEVENTH and EIGHTH of the Scale; as follows

MAJOR SCALE


Ascending
1 2 3 4 5 6 7 8
Tone Tone Semi tone Tone Tone Tone Semi tone
Descending
8 7 6 5 4 3 2 1
Semi tone Tone Tone Tone Semi tone Tone Tone

If any other Note except C, is taken as the Key Note, then some of the Notes must be altered by Sharps or Flats, to make the Intervals proceed exactly in the same order, by Tones and Semitones, from such new Key Note; and as the natural Scale or Octave may, by either Sharps or Flats, be divided into 12 Semitones, and as any one of them may be taken as the Key Note, either in the Major or in the Minor Mode, there are consequently 24 KEYS in Music Viz: 12 in the Major, and 12 in the Minor Mode; and the Sharps or Flats placed at the beginning of the Staff, immediately after the Clef, shew the Notes that are to be altered from their natural Sound to form those Keys, and are called the SIGNATURE.

The regular progression of the Keys as they require SHARPS, is by Fifths ascending, or Fourths descending, and the natural Major Key being C— the next Key is G, the next D &c, each successive Key commencing upon the DOMINANT of the last Key.

The regular progression of the Keys as they require FLATS, is by fourths ascending, or Fifths descending; and the natural Major Key being C— the next Key is F, the next B♭ &c, each successive Key commencing upon the SUBDOMINANT of the last Key.

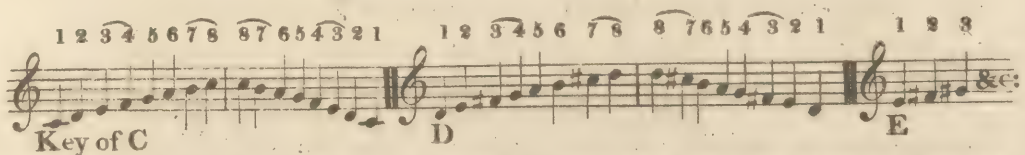
EXERCISES

Write the ascending and descending order of the MAJOR SCALE, to each of the following Notes. Viz *

C. D. E. F. G. A. B. C♯. D♭. E♭. F♯. G♭. A♭. B♭. C♭.

and place the Sharps or Flats before the Notes that are required to be altered, to bring the Semitones between the 3d & 4th and the 7th & 8th of the Scale ascending: observing, that the Semitones amongst the natural Notes, always occur between B and C, and E and F, and that, wherever a Sharp is introduced before a Note, the Semitone then lies between that Note and the natural Note above it; and wherever a Flat is introduced before a Note, then the Semitone lies between that Note and the natural Note below it.

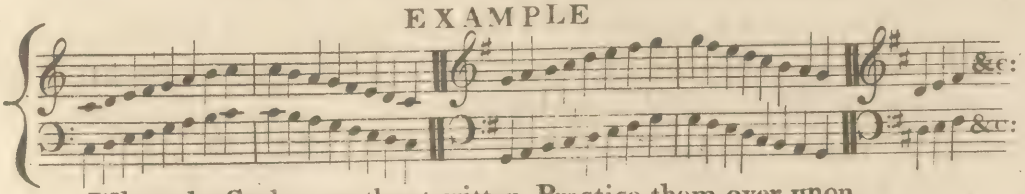
EXAMPLE



When the number of Sharps or Flats required to form the different Scales are thus ascertained then, make the Signature, by placing the Sharps or Flats immediately after the Clef, instead of placing them before the Notes; and write the Scales again in their regular progressive order, both in the Treble and Bass Clef: thus.

C. G. D. A. E. B. F♯. C♯. F. B♭. E♭. A♭. D♭. G♭. C♭.

EXAMPLE



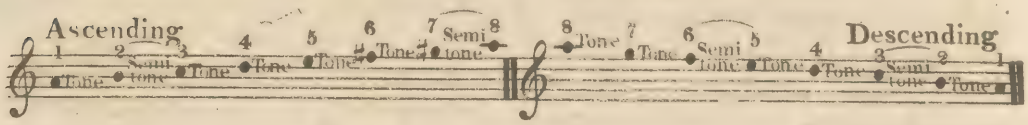
When the Scales are thus written, Practice them over upon the Instrument until they become familiar.

* It being stated in the preceeding Page, that there are 12 Major Keys, and the Learner being here directed to make out 15, it is necessary to observe, that if the Notes are played on the Piano Forte, the Key with 5 flats will be found to consist of the same sounds, only differently named, as the Key with 7 Sharps: the Key with 6 Flats, the same as with 6 Sharps; and the Key with 7 Flats, the same as with 5 Sharps — This observation also applies to the Minor Keys.

MINOR KEYS

The natural Minor Scale begins and ends with A, which is called the KEY NOTE or TONIC; and thus the Semitones occur between the SECOND and THIRD, and the FIFTH and SIXTH of the Scale; but as every ascending Scale must have a LEADING NOTE or SHARP SEVENTH, this Scale requires that when ever the Seventh ascends to the Eighth, the Interval between those two Sounds should be a Semitone only, and consequently the Semitone which lies between the fifth and sixth, is in that case removed to between the seventh and eighth, by sharpening the sixth and seventh of the Scale; but this is only in the ascending order of the Sounds, for in descending the Sharps must be omitted, in order that the Semitones may fall into their natural situations.

MINOR SCALE


Ascending
Descending
1 2 3 4 5 6 7 8
Tone Semi tone Tone Tone Tone Tone Semi tone
8 7 6 5 4 3 2 1
Tone Tone Semi tone Tone Tone Semi tone Tone

This example shews that the Minor Scale differs from the Major not only in the situation of the two Semitones, but also in the variation of the Scale in ascending and descending—and it must be observed, that whenever it becomes necessary to raise the 6^{th} and 7^{th} of the Scale, ACCIDENTAL Sharps or Naturals are placed before the Notes; and in all cases where the Notes are not altered, the Semitonic Intervals are always to be considered as lying between the 2^{d} & 3^{d} & the 5^{th} and 6^{th} of the Scale agreeably to the Signature.

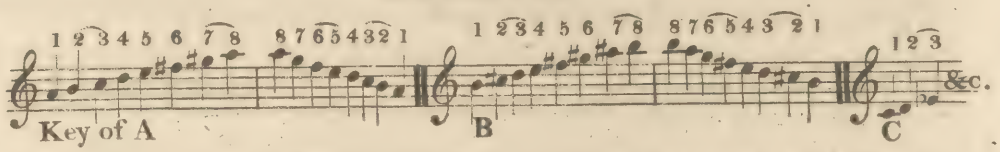
The regular progression of the Keys as they require Sharps or Flats, is the same in the Minor mode as in the Major; Thus each successive Key with Sharps commences upon the 5^{th} or Dominant of the last Key, and A being the natural Minor Key, E is the next, B the next, &c—, and with FLATS each successive Key commences upon the 4^{th} or Subdominant of the last Key thus A, D, G, &c.

Write the ascending and descending order of the MINOR SCALE, to each of the following Notes. Viz:

A. B. C. D. E. F. G. A♯. B♭. C♯. D♯. E♭. F♯. G♯. A♭.

and place the Sharps or Flats before the Notes that are required to be altered to bring the Semitones between the 2d and 3d and the 7th and 8th of the Scale ascending, and between the 2d and 3d and the 5th and 6th descending: observing, that the Natural, is used to contradict either a Flat or Sharp, and that when any Note, is required to be raised two Semitones above the natural Sound, then the double Sharp is used.

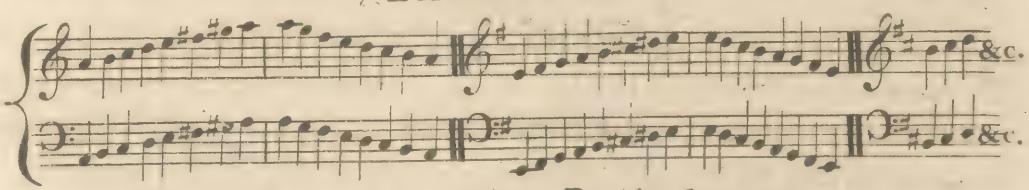
EXAMPLE



When the number of Sharps or Flats necessary to form the different Scales are thus ascertained, then, make the Signature, by placing the Sharps or Flats required in the descending order of the Scale, immediately after the Clef, instead of placing them before the Notes; and Write the Scales again in their regular progressive order, both in the Treble and Bass Clefs, and add the accidental Sharps or Naturals to the 6th and 7th in the ascending order of the Sounds as before thus

A. E. B. F♯. C♯. G♯. D♯. A♯. D. G. C. F. B♭. E♭. A♭.

EXAMPLE



When the Scales are thus written, Practice them over upon the Instrument until they become familiar

When a change is made in the Pitch of a Tune or Movement, by writing or Playing it, in a higher or lower Key, that change is called TRANSPOSITION, and as every Interval must be preserved, exactly as in the original Key, the most essential thing to be attended to in Transposing is, consequently, to introduce the Sharps or Flats proper to the adopted Key.

Every Major Key has its RELATIVE Minor Key, which bears the same Signature; and the Key Note of which is a THIRD BELOW that of the Major.— for example, the relative minor to the Key of C, is A Minor; and to the Key of G, is E Minor; &c.

The Key Note in all the Major Scales, is the next degree above the last Sharp, or a Fourth below the last Flat of the Signature; and in all the Minor Scales, it is the next degree below the last Sharp, or a Third above the last Flat of the Signature.

To ascertain whether a Piece of Music is composed in a Major or a Minor Key, the most certain way is, to compare the last or lowest Note in the Bass at the close of the Movement, (which in regular Pieces ought to be the Key Note) with the 3rd above it, and if the Interval consists of a Major third, then the Key is Major; but if it consists of a Minor third, then the Key is Minor.

CHORDS

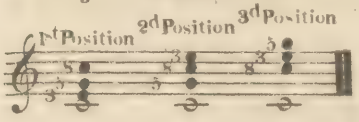
A simple succession of simple sounds is termed MELODY, but when two or more consonant Sounds are united and heard at the same time, they form HARMONY; and the different combinations of such Sounds are termed CHORDS.

All the varieties which are produced in Harmony are derived from TWO CHORDS only — Viz! the Fundamental Concord or COMMON CHORD, and the Fundamental Discord or CHORD of the SEVENTH.

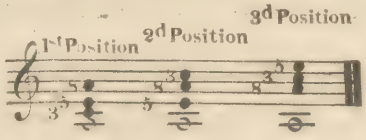
A Chord is called FUNDAMENTAL when its Bass or lowest Sound is the Fundamental Note; and INVERTED when the Fundamental Note is made one of the higher parts.

The COMMON CHORD consists of 3 Sounds, Viz. a BASS as the Fundamental Note, with its MAJOR or MINOR THIRD, and PERFECT FIFTH; and when the OCTAVE of the lowest Note is added the Chord is complete, and then admits of 3 different positions without altering the nature of the Chord; for while the Fundamental Sound is the Bass Note, the Chord remains the same.

Major Common Chord



Minor Common Chord



This Chord constitutes the natural Harmony of the Key, and the 3rd proves whether the Key is Major or Minor — and although the second position in reality consists of a 5th 8th and 10th — and the third position of an 8th 10th and 12th — yet as the 10th and 12th are the Octaves of the 3rd and 5th, they are also called by the Names of THIRD and FIFTH, whatever may be their distance from the Bass; and as such they are considered in the Harmony.

EXERCISES

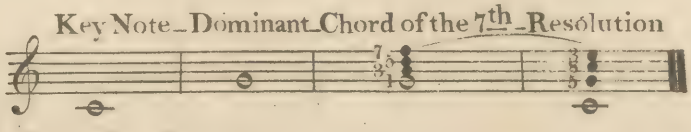
Write and Play the Major Common Chord, in its three Positions as above, to the following Bass Notes

C, G, D, A, E, B, F♯, C♯, F, B♭, E♭, A♭, D♭, G♭, C♭.

Also write and Play the Minor Common Chord, in its three Positions as above, to the following Bass Notes

A, E, B, F♯, C♯, G♯, D♯, A♯, D, G, C, F, B♭, E♭, A♭.

The FUNDAMENTAL DISCORD is formed by adding a FLAT SEVENTH to the Common Chord, and thus a Chord is heard of four different Sounds — This Chord only occurs upon the Dominant or fifth of the Key, and always requires to be RESOLVED; that is, taken away by the descent of the discordant Note into the Harmony of the Key* — Thus the Chord is called the Dominant Seventh, and its Bass Note is called the Governing Note or Dominant of the Key



As the fundamental Discord consists of four Notes, it also admits of 4 different positions without altering the nature of the Chord, while the fundamental Sound is continued as the Bass Note; but each position generally

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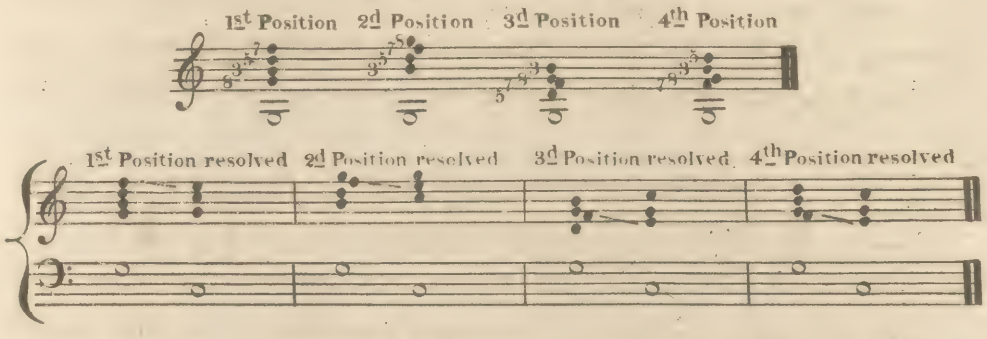
* Discords not only require to be Resolved, but also Prepared; except in particular cases where the abrupt introduction of them is intended to produce particular effects — Upon this subject Mr Jones in his Treatise on the art of Music (a Work which is particularly recommended to the attentive perusal of all Musical Students) observes as follows "The great "use of Discords is to produce variety, as the Ear is soon surfeited with too much consonance; "whence it is an established rule both in Composition and Thorough Bass, that two perfect Consonances, two fifths or two eighths, are never to follow one another directly, either ascending "or descending. All such disallowances are avoided by giving to the upper and lower part a "Contrary motion, that the one may ascend while the other descends. A farther use of Discords "is to raise the expectation, and thereby increase the relish of a succeeding consonance, but "then they are not to be introduced abruptly, but in such a manner as to make them natural "and easy. This is called their Preparation, for which this general rule may be laid down; that "the Note which is to become a Discord must first be introduced as a Concord, and turn into a "Discord as it were insensibly."

requires a particular position of the Common Chord to succeed it as its resolution, for the seventh of the Dominant must always resolve into the third of the Key. as for Example.

DOMINANT SEVENTH



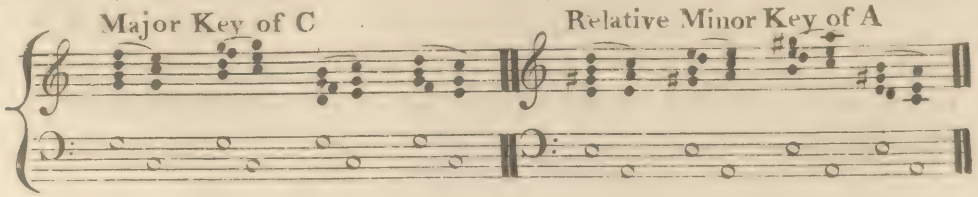
Thus the 1st Position of the Dominant 7th Resolves into the 2d Position of the Common Chord.

The 2d Position of the Dominant 7th resolves into the 3d Position of the Common Chord.

And the 3d and 4th Positions of the Dominant 7th resolve into the 1st Position of the Common Chord.

EXERCISES

Write and Play the 4 Positions of the Dominant 7th with their respective resolutions in all the Major and Minor Keys, and observe, that in the Minor Key, the 3d of the Chord of the Dominant is the Leading Note of the Key, and consequently must be made Sharp as it ascends to the Key Note. Thus the Chord, whether the Key is Major or Minor, always consists of the Dominant of the Key, as the Fundamental Note, with its Major 3d perfect 5th and Flat 7th



Major Keys . . . C. G. D. A. E. B. F. B♭. E♭. A♭. D♭. G♭.

Relative Minor Keys A. E. B. F♯. C♯. G♯ D. G. C. F. B♭. E♭.

The Relative Minor Key Note is the 3d below or 6th above the Major Key Note.

The Relative Major Key Note is the 3d above or 6th below the Minor Key Note.

The Key in which a Movement begins is called the ORIGINAL KEY; and although, agreeable to the rules of Modulation, the Key may be changed and various other Keys introduced into the Movement, yet every regular Composition returns to, and finishes in the original Key.

All changes of Key are known decidedly by the use of the Dominant Seventh; for the Harmony most nearly related to the original or any specified Key, is that of its Fifth or Dominant; and hence the most natural conclusion or close of a Piece of Music, is from the Harmony of the Fifth into the Harmony of the Key.

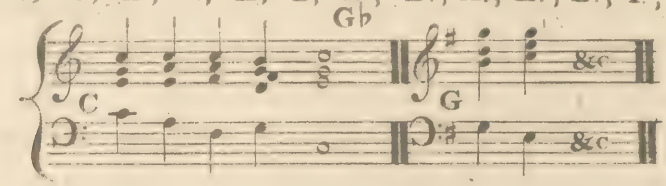
Every Scale, whether Major or Minor, has, besides its relative Key, two others which are immediately connected with it; one on the 5th or Dominant, which adds a new Sharp to the Signature, and the other on the 4th or Subdominant, which adds a new Flat to the Signature; and these are called its ATTENDANT KEYS, because their Common Chords furnish an Accompaniment to those degrees of the Scale which are not included in the Common Chord of the Key, and that without any apparent deviation from the original Key, for until an accidental ♯, ♭ or ♮ is heard and introduced into the Piece, the Key is considered the same —Thus in the Major Key of C its attendant Keys are G, with one Sharp, and F with one Flat; and in the Minor Key of A its attendant Keys are E, with one Sharp, and D, with one Flat, and in these three Chords the natural Harmony of the whole Octave is comprehended.

When the whole series of the 12 Major, or Minor Keys, are passed through in regular succession, they form a circle of Keys, which is termed Major, or Minor, according to the mode.

EXERCISES.

Write the following Cadence or Musical Period, Viz: the Harmony of the Key, its relative Key, Subdominant and Dominant with the 7th added, and close with the Harmony of the Key; in all the 12 Major Keys, forming the Major Harmonic Circle; thus

C, G, D, A, E, B, F# or Gb, Db, Ab, Eb, Bb, F,



Also write the same circle of Keys beginning with C, and proceeding from Flats to Sharps by reversing the order of the Letters, thus C. F. Bb &c

Observe the progression of the highest and lowest Notes in the Harmony, and keep them the same as in the Example, to avoid consecutive Fifths and Octaves; which by the rules of Composition are disallowed; Vide Observation Page 36.

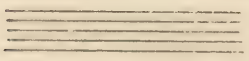
When written, Practice the Exercises over until they are committed to Memory.

Write and Play the same Cadence in all the 12 Minor Keys, forming the Minor Harmonic Circle Viz A, E, B, F#, C#, G# or Ab, Eb, Bb, F, C, G, D, and observe the progression of the highest and lowest Notes of the Harmony, for the reason above stated, as follows

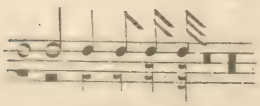
Also write the same circle of Keys beginning with A, & proceeding from Flats to Sharps by reversing the order of the Letters, thus A, D, G &c:

The sudden change of the Signature from Sharps to Flats, or from Flats to Sharps, in proceeding through the circle of Keys, is termed in Modulation, the DIESES or ENHARMONIC CHANGE; & as the Keys of F#, & Gb, in the Major Mode, & the Keys of G# & Ab in the Minor Mode, consist of the same sounds, only differently named. (Vide observation Page 31.) it is immaterial which of the 2 are introduced into the circle.

GENERAL EXPLANATION of the DIFFERENT CHARACTERS used in MUSIC.



The Staff and Ledger Lines above and below — VIDE PAGES 2 and 3.

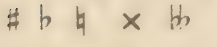


The Notes and Rests commonly used — VIDE PAGES 10 & 11

The three Clefs — the G, Clef. — C, Clef. — and F, Clef. VIDE PAGES 3 and 8.

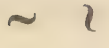
The Bars, which divide the Measures of a Movement and shew the regular Accent, the 1st part of every Measure being always a strong part and distinguished by a particular pressure.

The Signs of Time — VIDE PAGE 13

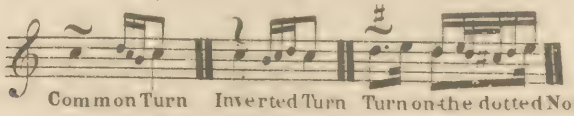


The ACCIDENTS — Sharp — Flat & Natural, with the double Sharp and double Flat — VIDE PAGES 26 and 27.

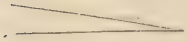
The Shake — consists of a quick alternate repetition of the Note above, with the Note over which the Mark is placed, and commonly ends with a Turn from the Note below; thus



The Turn, is expressive of a group of Appoggiaturas (Vide Page 18) consisting of the Note over which the Mark is placed with the Note above and Semitone below, thus

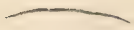


The Crescendo Sign, begins with a point, & signifies that the Sounds over which it is placed, are to be gradually increased from soft to loud.



The Diminuendo Sign, ends with a point, & signifies that the Sounds are to be gradually diminished from loud to soft.

The Swell, signifies that the Sounds are to be gradually increased & dimin.d



The Slur and Tye—This Mark when placed over two or more Notes on different degrees is called a SLUR, and signifies that the Notes are to be performed Legato, that is, smoothly and connected: but when placed over two Notes on the same degree, it is then called a TYE, and joins the two into one, consequently the first only is to be struck and continued during the time of the two.

The Dash and Point — Small strokes or dots placed over the Notes to signify that they are to be performed Staccato, that is, short and distinctly leaving as it were Rests between them.

The Pause—This Mark when placed over a Note, signifies that a stop is to be made and the Note sustained longer than its proper length—when placed over a Rest, that a Stop is to be made and the part to be Silent; and when placed over a double Bar, in Rondo's and Da Capo Airs, it shews the end or finishing part.

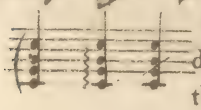
The Double Bar—divides the parts or strains of a Movement, & when Dots are placed at the side, they signify that the part on the same side with the Dots is to be repeated.

The Repeating Sign—used in Rondo's and Da Capo Airs to direct the Performer, by a preceeding Sign, where to return to—It is generally accompanied with the words AL SEGNO, which mean from the Sign", or the words DA CAPO, which signify go back to, and finish, with the first part.

The Direct—is placed at the end of one Staff to shew upon what degree the first Note of the following Staff is placed.

The Pedal Marks, used in Piano Forte Music, the first directing the Performer to press down the Damper Pedal, and the second where to take the Foot off.

Abbreviated Notes—Vide Page 21.



A Curve or waving Line on one side of a Chord, or an oblique dash through the Chord, signifies that the Notes are to be struck in the Harp Style one after the other, commencing with the lowest, & the Sounds retained during the full time of the Chord.

The Brace, joins the Staves that are to be performed together as in Piano Forte Music, where the upper Staff is for the Right Hand, and the lower one for the Left; or when all the parts of a Composition for different Voices or Instruments, are written together in Score.

DICTIONARY
OF MUSICAL TERMS.

ABBREVIATED WORDS AND TERMS

Accel: — Accellerando	Fz: — Forzando	Scher: — Scherzando
Accompt — Accompaniment	Leg: — Legato	Seg: — Segue
Adº — Adagio	L — Left Hand	Sem: — Sempre
Ad Lib: — Ad Libitum	Mez: — Mezzo	Sen: — Senza
Allº — Allegro	8va — Octava	Sf: — Sforzando
Arpº — Arpeggio	P — Piano	Smor: — Smorzando
Calº — Calando	PP — Pianissimo	Sos: — Sostenuto
Cresº — Crescendo	Ped: — Pedal	Stac: — Staccato
D.C. — Da Capo	Per: — Perdendosi	T. — Tutti
Dimº — Diminuendo	Piz: — Pizzicato	Tem: Primo — Tempo Primo
Dol: — Dolce	R — Right Hand	Ten: — Tenuto
Expressº — Expressivo	Rinf: — Rinforzando	T. S. — Tasto Solo
F — Forte	Ral: — Rallentando	Var: — Variation
FF — Fortissimo	Ritº — Ritardando	V. S. — Volti Subito

Words denoting the different degrees of Movement progressively arranged from Slow to Quick

Adagio . . .	Very Slow and Expressive . .
Grave . . .	Slow and Solemn .
Lento . . .	Slow and Expressive
Largo . . .	Slow, but not so slow as Adagio
Larghetto .	Slow, but not so slow as Largo
Andantino .	Slower than Andante
Andante .	Pleasing moderately slow and distinct .
Allegretto . .	Rather quicker than Andante but not so quick as Allegro
Moderato . .	Moderately between slow and quick
Allegro . . .	Gay rather brisk and lively
Vivace . . .	Quick and Lively
Presto . . .	Quick
Prestissimo .	Very Quick
Spiritoso . .	With Spirit
Brio	Brilliantly

ASSAI—DI MOLTO—or PIU are words frequently added to the foregoing Terms to augment their meaning, as LARGO ASSIA, sufficiently slow—ALLEGRO DI MOLTO, very brisk and lively—PIU PRESTO, more quick

NON TROPPO—or POCO are words added to diminish the meaning of the Term as NON TROPPO PRESTO, not too quick—POCO LENTO, rather slow

Accellerando	Accelerate or increase the Time
Accompaniment. . .	The Part not Principal
Ad Libitum	At pleasure the Time or manner of performance with regard to the Introduction of Ornaments &c, left to the discretion of the Performer
Affettuoso or Con Affetto	Affectingly, with feeling
Agitato	In an agitated manner
Alta	Higher, as 8va Alta — an Octave higher than written
Alto or Contralto . . .	The Counter Tenor part, or highest Voice of a Man
Al Segno or Dal Segno	Repeat from the preceeding Sign 𝄋 to the Double Bar
Amoroso	Amorously, Tenderly
Animato	With animation and spirit
Arco, or Col 'Arco . . .	To Play with the Bow — used in Violin Music &c after Pizzicato
Aria or Arietta	A Song or Air
Arioso	In the style of an Air, Smooth
Arpa	The Harp
Arpeggio.	When applied to Chords, signifies that the Notes are to be played in the Harp Style one after another
Assai	More or Very
Bass or Basso	The lowest part
Bis.	Twice
Brillante	In a brilliant, free style
Cadence	The termination or concluding Chords of a Section or Period in Harmony
Cadenza	An extempore flourish
Calando	Diminish the Time and Slacken the Sounds
Canon	A sort of Fugue where two or more parts repeat the same subject one after another
Cantabile	In a Singing Style
Cantata	A Composition for one Voice interspersed with Recitative and Air
Catch	A Composition for three or more Voices where the parts follow each other

Canzonetta . . . . . A Pastorale kind of Song with a Piano Forte Accompaniment

Capriccio . . . . . An irregular Composition.

Cembalo . . . . . The Harpsichord

Chasse . . . . . Music expressive of the Chace, imitating the Horns

Chord . . . . . The Union of two or more different Sounds producing Harmony.

Chromatic . . . . . Passages in Music which move by Semitones only

Codo or Coda . . . . The concluding Phrase of a Composition

Con . . . . . With, as Con Spirito, with Spirit

Concerto . . . . . A Composition for one principal Instrument, with Accompaniments for a full Orchestra

Concertante . . . . . A Composition for two or more Instruments with Accompaniments

Con Moto . . . . . With emotion

Contro Basso . . . . . The Double Bass

Counter Tenor . . . . See Alto

Crescendo . . . . . Increase the Sound gradually, or <

Da Capo . . . . . Repeat the first part or strain and finish

Diminuendo . . . . . Diminish the sounds gradually, or >

Discord . . . . . Sounds disagreeable to the Ear when struck together

Divertimento . . . . A Composition in a familiar style consisting of one or more Movements

Dolce . . . . . Softly, sweetly

Duo, Duetto, or Duett A Composition for 2 Voices or Instruments

Expressivo . . . . . With expression

Fagotti . . . . . The Bassoon

Falsetto . . . . . The Feign or upper sounds produced above the compass of the Natural Voice

Fantassia . . . . . A Capricious fanciful Composition

Finale . . . . . The last Movement

Fine or Finis . . . . . The end

Flauto . . . . . The Flute

Forte . . . . . Loud

Fortissimo . . Very loud

Forzando, or Sforzando . . . With force, generally applied to one Note or Chord

Fugue, or Fuga . . . . . A Composition in which a given subject is repeated in different positions by the various parts

Furioso, or Con Furio . . . . Furiously, with energy

Gavotta . . . A lively Air in Common Time

Giga . . . . . A quick Dance in Compound Triple Time

Giusto, or Tempo Giusto . . . . In strict and exact time

Glee . . . . . A Vocal Composition for 3 or more Performers

Grazioso . . . Gracefully

Harmony . . . The combination of two or more agreeable sounds struck together

Interval . . . . The distance from one sound to another

Intonation . . Singing in Tune

Introduzzione . Introductory Movement

Legato . . . . . Smoothly and connected

Lentemente . Rather Slow

Loco . . . . . Play the Notes as written, used after 8va alta

Maestoso . . . Majestic, boldly

Marcia . . . . . A March or Composition in the Military style, in Common Time.

Melody . . . . . The principal or upper part of a Movement which forms the Air

Mezzo . . . . . Half, as Mezzo Piano, between Soft and Loud, Mezzo Forte, rather loud

Minuetto . . . A Minuett or Slow Dance in Triple Time — when introduced as a Movement in an Overture &c, it is usually performed Quick

Modulation . . The changing and passing from one Key to another agreeable to the rules of Composition — Modulation, also signifies the proper management or tempering of the Voice in Singing so as to avoid harshness of Tone &c.

Molto . . . . Very

Movement . . A distinct part of a Composition

Non . . . . . Not — as Non Troppo Presto, Not too fast

Obligato . . . A part that is essential and cannot be omitted, differing from an Accompaniment ad libitum, which may be left out — It also distinguishes the principal part from the Repiano

Octave, or Octava alta . . . . Play the Notes an Octave higher than written

Overture . . . An Introductory Composition to a Musical Performance for a Full Band

Pastorale . . . In a simple, rural style

Perdendosi . . Diminish the Sounds gradually

Piano . . . . Soft — Pianissimo very soft

Piu . . . . . More

Pizzicato . . . To Play or produce the Sounds from the Violin &c with the finger instead of using the Bow

Poco . . . . . Little

Pomposo . . . Pompously, dignified

Prelude . . . . An extemporaneous performance serving to prepare the finger and the Ear for the Key in which the Piece is Composed

Primo . . . . . First, — as Violino Primo — the first Violin

Principale. . . The Principal part as Violino Principale — the principal Violin

Quartetto . . . A Composition for 4 Voices or Instruments

Quintetto . . . A Composition for 5 Voices or Instruments

Rallentando . . or Ritardando — slacken the time by degrees

Recitative . . . A Species of Musical Recitation, generally independant of Time.

Repieno . . . A Part that is not Obligato or principal

Rinforzando . Increase the Sound or <

Rondo . . . . A Composition in which the Subject or Air is often introduced

Scherzando. . Playfully

Sciolto . . . . Distinctly

Semi . . . . . Half — as Semitone, half a Tone

Sempre . . . . Always

Senza . . . . . Without, — as Senza Ornamenti, without ornaments

Sestetto . . . A Composition for 6 Voices or Instruments

Segue . . . . Continue the Notes in the same style or manner as the preceeding ones
Secondo . . . Second, as Violino Secondo, the Second Violin
Sforzato . . . see Forzando
Siciliano . . . A Pastoral Movement in Compound Common Time
Sinfonia . . . A Symphony or Overture — also that part of the Accompaniment of a Song &c which is performed without the Voice
Slentando . . . see Ralentando
Smorzando . . Smother the Sounds — to die away
Soli or Solo . . A Composition or Passage for one Voice or Instrument
Sonata . . . . A Lesson or Composition for the Piano Forte or Harp consisting of two or more Movements with or without an Accompaniment
Sophrano . . . The Treble or highest Voice
Sonatina . . . . A Short and easy Sonata
Sostenuto . . . Sustain the Sounds
Sotto Voce . . . With a low Voice or Tone
Staccato . . . . Short and distinctly — the opposite to Legato
Tacet . . . . . Silent
Tasto Solo . . . Play the Bass Notes without Chords
Tempo Primo . In the Original Time
Tenor . . . . . The middle Voice of a Man
Tenuto . . . . Hold or sustain the Note its full length
Tone . . . . . The distance or Interval of two Semitones — also quality of Sound
Treble . . . . . The highest part
Tremando . . . Tremulously Agitated
Trio or Terzetto. A Composition for 3 Voices or Instruments
Thema . . . . . The Theme or Subject on which Variations are made
Tutti . . . . . All the parts together
Viola . . . . . The Tenor Violin
Violino . . . . . The Violin
Violoncello . . . The Bass Violin
Variazione . . . Variation on an Air
Vigoroso . . . Vigourously, with energy
Volti . . . . . Turn over — Volti Subito — Turn over quick
Unisoni . . . . In Unison, to play or Sing the same Notes or in Octaves
Waltz . . . . . A Dance of German Invention in Triple Time

FINIS.